



1991-yildan
chiqa boshlagan

2021-yil. 10-son

ISSN 2010-5584

TIL VA ADABIYOT

TA'LIMI

O'ZBEKISTON RESPUBLIKASI
XALQ TA'LIMI VAZIRLIGINING
ILMIY-METODIK JURNALI

НАУЧНО-МЕТОДИЧЕСКИЙ
ЖУРНАЛ МИНИСТЕРСТВА
НАРОДНОГО ОБРАЗОВАНИЯ
РЕСПУБЛИКИ УЗБЕКИСТАН

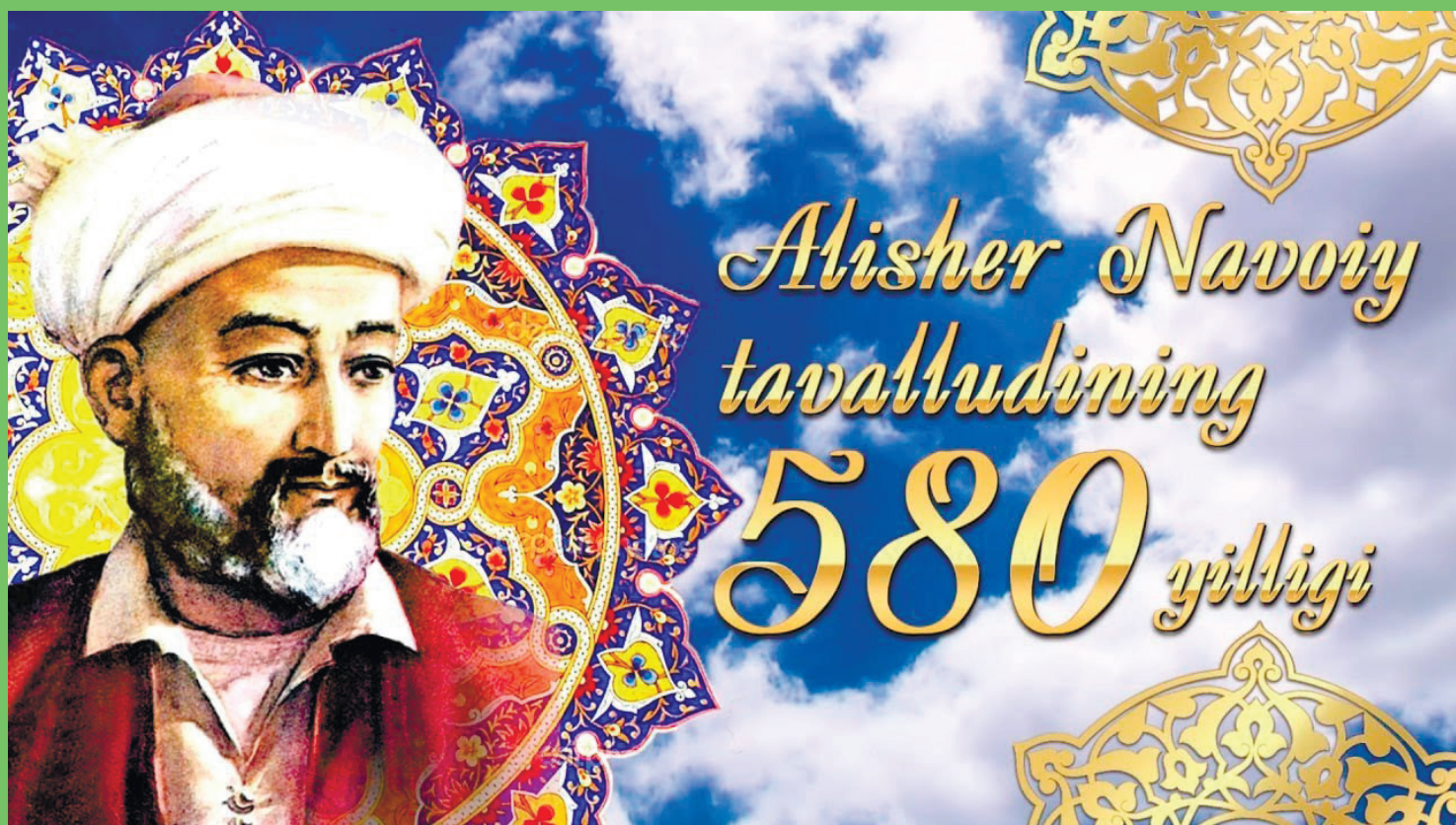
Я ПРЕПОДАВАНИЕ
ЯЗЫКА И ЛИТЕРАТУРЫ

LANGUAGE AND LITERATURE
TEACHING

SCIENTIFIC-METHODOLOGICAL JOURNAL OF THE MINISTRY
OF PUBLIC EDUCATION OF THE REPUBLIC OF UZBEKISTAN

til_adabiyot@umail.uz www.tilvaadabiyot.uz til_adabiyot@umail.uz www.tilvaadabiyot.uz til_adabiyot@umail.uz www.tilvaadabiyot.uz til_adabiyot@umail.uz www.tilvaadabiyot.uz

BUYUK SHOIR VA MUTAFAKKIR ALISHER NAVOIY
TAVALLUDINING 580-YILLIGINI KENG NISHONLANMOQDA



Ushbu son



Dolzarb mavzu

Istiqlol yillari o'zbek
lug'atchiligiga
chizgilar

3-bet



Tahlil

Umarali Normatovning
munaqqidlik mahorati

17-bet



Ilg'or pedagogik
texnologiyalar

Adabiyotdan blok
darslar qanday tashkil
etiladi?

26-bet



Tadqiqotlar

Lingvopoetik paradigma va
gerbarizm

34-bet



Научные исследования

Задачи, особенности,
отличительные черты
и классификация кейс-
метода

70-bet

Kozim Mechiyev va uning she'riyati

(Davomi. Boshi o'tgan sonda.)

Qaysin QULIYEV,
bolqor shoiri



Og'ir damlarda shoir yurtdoshlarini – dehqon va cho'ponlarni, yordamga muhtojlarni chidamli bo'lishga va umidlarini so'ndirmaslikka undadi. Odam

bo'lib yashaylik, tiriklikdan ibrat olaylik so'zlari hayotiy falsafasiga aylandi. Uning so'zlari inson qadrini yerga urmaslikka va sabrli bo'lishga da'vat etardi. Mana uning o'sha davrda yurtdoshlari o'rtasida mashhur bo'lgan to'rtliklaridan biri:

*Tog'larda qalin qor, uvillar bo'ron,
Biroq tog'larimiz mag'rurdir doim.*

*Yurtimizda alam, qashshoqlik, qiron,
Tog'lardan ibrat ol, jafokash elim.*

Urushdan oldin Shiki ovuliga borganimizda, bir necha kun Kozimning uyida mehmon bo'ldik. Keksa shoir uyidagi hayot tarzi, oilasi, dehqonlar bilan suhbatlashayotgani, temirchilik ustaxonasida ishlayotgani, kundalik yumushlarni bajarayotganini ko'rdik. Men shoir bilan imkon qadar uzoqroq suhbatlashishga harakat qildim. Bunday omad menga bir necha bor kulib boqdi. Hozir ham ko'z oldimda shoirning hassasiga tayanib so'qmoqda ketayotgani, namozgar salqinida yam-yashil may-sazor o'rtasidagi toshga o'tirgani, ovul guzarida keksalar bilan suhbatlashayotgani, kichikroq xonasida o'zi yasagan tosh javondan Hofiz kitobini olib, u haqda ohista gapirgani bir-bir gavdalanadi. Aynan shu xonada u o'lmas she'rlarini yozgan. O'shanda taqdir meni Shiki ovuliga boshlaganidan hozirgacha minnatdorman.

Kozimdagi hamma narsa hurmat uyg'otardi. Moskvalik yo'ldoshlarimning unga ko'rsatayotgan e'tibori barchaning qiziqishini oshirib yubordi. Kutilmaganda ajoyib tadbir tashkil etildi. Ovul klubida adabiy kecha uyushtirildi. Sahnaga qo'yilgan stol atrofidagi stullarga Kozim bilan birga o'tirdik. U birinchi bo'lib she'r o'qidi. She'ri ilgari yozilgan bo'lib, dehqonlarning uyiga tashvish va kulfat qor kabi mo'risidan kirishga harakat qilishi haqida edi. Lekin she'rni o'ziga xos talaffuzda o'qidi va mazmunga mos nafis harakatlar qildi. She'rni tinglagan borki, savodsiz dehqonlargacha, maktab o'quvchilarigacha yig'ladi. O'shandan keyin shunday talaffuz va harakatlar bilan she'r o'qigan boshqa ijodkorni uchratmadim. Men Ustozga taqlid qilib she'r o'qidim, Ustoz jilmayib qo'ydi. Demak, o'xshata olmadim.

Keyin sahnaga birin-ketin chol-kampirlar ko'tarilishdi. Ular yoddan hamyurt shoirining she'rlarini o'qishdi. Bu holatni ko'rganlar hayratlangan bo'lardi. Chunki bu tez-tez uchraydigan holat emas. Bunday hurmat-e'tibor istagan shoirni xursand qilgan bo'lardi. Keng qamrovli maqola ham Mechiyev xalq shoiri bo'lganini bu qadar sharhlay olmaydi. Ha, bu holat Kozim Mechiyev she'riyati ayrim kitob o'qiydigan odamlar o'rtasidagina emas, aynan xalq qalbida xuddi maqollarday joy olganini ko'rsatardi.

O'sha tog' safari qoldirgan katta quvonchli taassurotlar o'rnini katta dard egalladi, endi bu dardni unutib bo'lmaydi. Deydilar, vaqt o'tishi bilan hamma narsa unutiladi. Lekin bunday emas, to'g'rirog'i, hech narsa unutilmaydi. Kozim va tog'lar bilan o'tgan o'sha quvonchli kunlarda tez orada urush boshlanishini bilmagan edik. Qanday og'ir, Ustozimni qayta uchratmayman, qo'lini oxirgi marta siqib qo'ya olmayman, she'riyat alangasi yonib turgan ko'zlarini, tog'lar nurini sochuvchi, zaminimiz jarohatlarini eslatuvchi qiyofasini boshqa ko'rolmayman. U qaraganda ko'zlari xalqimizning necha asrlarni ko'rgan ziyrak, o'tkir ko'zlari kabi nazar tashlardi. Ko'zlaridan ko'pni ko'rgan donishmandning nuri yog'ilardi. O, uning jilmayishi! Keksalik va yillar uning tabassumiga soya sololmagandi. Bunday samimiy tabassumni tog'liklar orasida boshqa uchratmadim. Hayratlanarlisi, qancha taqdir sinovlarini boshdan kechirgan bo'lmasin ajoyib tarzda jilmayardi. Bu jilmayishi uning umr bo'yi odamlarni, hayotni va barcha tiriklikni sevganidan dalolat berardi. Kozimning ko'zlari ham, qalbi ham nur taratardi. Men hozirgacha Ustozimni sog'inaman, uning o'rnini sezilib turadi.

Yillar o'tib Shiki ovuliga bordim. Ammo bu gal Ustozimni ovulida ko'ra olmasdim. Kozim tug'ilgan va sakson yildan ko'proq vaqt yashagan ovul bo'm-bo'sh, xarobaga aylangandi. 1944-yil 8-mart kuni shoir ovuldoshlari bilan surgun qilindi. Ko'p o'tmay Mechiyev Qozog'istonning Toldiqo'rg'on viloyatida vafot etdi. Buyuk tog'lik shoirning chaqnaqab turgan ko'zlari olis sahroda yumildi. Umri va she'riyati keskin ziddiyatlarga to'la shoirning hayoti shunday ayanchli tugadi. Shoir ota yurtining jonajon tog'lari bag'rida mangu orom olishni qanchalar istagandi.

Yuksak Dixtov qorga burkangandi, irmoq ko'piklanib, shovillab oqardi, shoirning hovlisida o't-o'lan o'sgandi, temirchilik ustaxonasi nuragandi, faqat yaylov tomonga boshlovchi so'qmoqning izi ko'rinib turardi. Yana qo'ng'ir qoya va yam-yashil maysa ustida uchib o'tayotgan burgutning soyasini ko'rdim. Ajoyib tog' manzarasi, ustidan Lermontovning demoni ham uchib o'tgandir. Bu go'zallikka Kozim ham mahliyo bo'lgan, turfa ranglarini misralariga ko'chirgan. Ajoyib manzaraga qarar ekanman, bu go'zallik ko'zimga Kozimning ochiq qolgan kitobi bo'lib ko'rindi. Kozim esa yo'q.

Mechiyev 1859-yilda tug'ilgandi. U vaqtda xalqi gazeta-jurnal va kitob nashr etish nimaligini bilmasdi. Lekin Kozim ashug(baxshi) bo'lib emas, shoir bo'lib voyaga yetdi, she'rlarini arab yozuvi asosida yaratilgan bolqor alifbosida bitdi. Shoir o'zining she'rlarini qo'shiq qilib aytmedi. Holbuki, she'rlarini do'stlari, ayoli, o'g'illari, butun ovul ahli qo'shiq qilib kuylardi. Ammo Kozim yuqorida ta'kidlaganimdek, she'rlarini ajoyib tarzda o'qirdi. She'r o'qiyotganida burgut qirqirashiga o'xshash tovush, Xo'ja Nasriddin latifasi aytilayotgandagi hazil ohang, maysalar shiviri va yaproqlar shitirini eslatuvchi sadolar uyg'unlashib ketardi.

Rus tilidan Asror MO'MIN tarjimasida.

Davomi keyingi sonlarda.



«Til va adabiyot ta'limi» –
«Преподавание языка и
литературы» – «Language and
literature teaching» jurnaliga
«CLICK» orqali
tez va oson OBUNA BO'LING!

«OBUNA – 2022»



Hurmatli mushtariylar! Endi siz «Til va adabiyot ta'limi» – «Преподавание языка и литературы» – «Language and literature teaching» jurnaliga yanada qulay usulda obuna bo'lishingiz mumkin.

Mushtariylarimiz tomonidan yo'llangan taklif va istaklarni inobatga olgan holda jurnalning elektron obuna shaklini yo'lga qo'ydik. Bu haqda batafsil ma'lumotni quyidagi ko'rsatmalardan bilib olishingiz mumkin:

Mobil telefoningizga dan ilovasini yuklab oling va o'rnatib.



1. CLICKka kirib «» tugmasini bosib.

2. To'lov tugmasini bosib.

3. Ta'lim yo'nalishini tanlang va unga bosib.

4. Logotipimizni topish uchun Til so'zini kiritib va logotipimiz ustiga bosib.

5. F.I.Sh., manzil, telefon raqamingiz, to'lov summasini kiritib va Davom eting tugmasini bosib.

6. Tafsilotlarni tekshiring, to'lov kartasini tanlab, To'lov tugmasini bosib.

TIL VA ADABIYOT
TA'LIMI

O'ZBEKISTON RESPUBLIKASI
XALQ TA'LIMI VAZIRLIGINING
ILMIY-METODIK JURNALI

НАУЧНО-МЕТОДИЧЕСКИЙ
ЖУРНАЛ МИНИСТЕРСТВА
НАРОДНОГО ОБРАЗОВАНИЯ
РЕСПУБЛИКИ УЗБЕКИСТАН

ПРЕПОДАВАНИЕ
ЯЗЫКА И ЛИТЕРАТУРЫ

LANGUAGE AND LITERATURE
TEACHING

SCIENTIFIC-METHODOLOGICAL JOURNAL OF THE MINISTRY
OF PUBLIC EDUCATION OF THE REPUBLIC OF UZBEKISTAN

CLICK QR
bilan
to'lash qulay!

To'lov uchun QR kodni
skanerlang

USD yoki
USSD so'rovnomani
tering
*880*016832*SUMMA#



Платить
удобнее!
с помощью
CLICK QR

Отсканируйте
QR код для оплаты

Или наберите
USSD запрос
*880*016832*СУММА#



ISSN 2010-5584



ИНДЕКС 872

ham, qo'llab-quvvatlovchilar ham o'z fikr-mulohazalarini bayon etishdi, asoslashga harakat qilishdi. Bu alohida masala. Bu o'rinda biz e'tibor qaratgan narsa olimning maqolada turli saviya va ifoda usulida bitilgan asarlarni tahlil etishdagi bosh mezon, uning markazida turuvchi bosh masala har doim ham inson obrazini yaratishga e'tibor bilan belgilanishini ta'kidlashdan iborat.

Olim absurd deb belgilovchi Nazar Eshonqul hikoyalari tahlilida ham, Sh.Xolmirzayev, O.Yoqubov, A.Muxtor, O.Muxtor asarlariga murojaat qilganida ham asosiy mezon – maqola boshida keltirilgan “shaxs jumbog'i” masalasi yaqqol ko'zga tashlanadi. Menimcha, munaqqid kuzatishlariga jon bag'ishlab, mahoratini namoyon etib turadigan asosiy xususiyat ham shu bo'lsa kerak.

U.Normatov “Sukutda emas, harakatda” nomli maqolasida so'nggi davr tanqidchiligi adabiy jarayondan uzilib qolgani haqidagi xavotirlarga munosabat bildirar ekan, bu xavotirlarda jon borligini ta'kidlash bilan birga buning sababini “90-yillar davomida faol fidoyi tanqidchilarimiz uchun joriy adabiy jarayondan ko'ra yangi o'zbek adabiyoti tarixini qayta idrok etish, baholash muhimroq va zaruriyroq bo'lib tuyuldi”⁵ kabi mulohazalarida ko'rsatib o'tadi. Darhaqiqat, munaqqid ta'kidlayotgan masala istiqolning dastlabki o'n yillik faoliyati uchun xarakterli hol bo'ldi. Zero, adabiy merosni, xususan, XX asr o'zbek adabiyotini yangicha yondashuvlar asosida qayta baholash asosiy mavzulardan biriga aylanib bormoqda edi.

Ayni shu holat munaqqid ilmiy izlanishlarining muhim bir yo'nalishini tashkil etadi. Shu ma'noda U.Normatovning istiqol yillari ilmiy izlanishlarida A.Qodiriy va A.Qahhor ijodi salmoqli o'rin tutadi. Olimning A.Qodiriy ijodiga bag'ishlangan “Qodiriy bog'i”, “O'tkan kunlar” hayrati”, “Qodiriy mo'jizasi” kabi kitoblarda adib ijodi badiiy mahorat nuqtayi nazaridan qayta baholalanadi. “Qodiriy mo'jizasi” kitobi B.Karimov ta'biri bilan aytganda “...adabiyotshunos olim ijodiy biografiyasidagi bosh mavzu va bosh kitobdek taassurot qoldiradi”⁶. Ushbu fikrlarni A.Qahhor haqidagi izlanishlariga ham aytish mumkin. Zero, U.Normatov A.Qahhor ijodini doimiy ravishda kuzatib bordi. M.Qo'shjonov bilan hammualliflikda chop etilgan “Mahorat sirlari” kitobidan tashqari mustaqillik yillarida “Qahhorni anglash mashaqqati”, “Ustoz ibratini” kabi kitoblarni chop ettirdi. O'tgan asrning 80–90-yillarida Qahhor ijodi, ayniqsa, “Sarob” romani yuzasidan adabiy jarayonda ko'plab bahs-munozalar bo'lib o'tdi. Olim bu bahslarga o'zining faol munosabatini bildirib, “Sarob” romani peshqadam tanqidchilar tomonidan allaqachon adashganlar fojiasini, inson tabiatiga xos xudbinlik psixologiyasini tasvirolovchi asar sifatida e'tirof etilganini va ayni shu xususiyati uning yashovchanligini ta'minlayotganini bayon etadi.

Xulosa qilib aytganda, ustoz U.Normatov o'zining ilmiy-ijodiy faoliyatida doimo jo'shqin, qaynoq adabiy muhit bilan bab-baravar qadam tashlash barobarida, o'zining ko'plab yangi-yangi ilmiy izlanishlari bilan uning tamoyillari yuzaga kelishiga o'z hissasini qo'shib kelmokda.

Dilorom TOSHPULATOVA,

*Chirchik State Pedagogical Institute of Tashkent Region,
a researcher of the Uzbek Language and Literature Department*

AUTHOR'S OUTLOOK ON THE FACTORS OF POETIC EXPRESSION

At the beginning of the 20th century, all layers of the artistic thinking of mankind began to gradually move into the process of essayization, the stage of gradual improvement. In it, the priority layers of the writer's “I” opened the way for the stabilization of new genres in the mixed expression of the principles of artistic perception of being. Such philosopher-essayists as J.Joyce, F.Kafka and A.Camus managed to introduce the author's consciousness and ways of its expression into many ways of knowing a person – dreams, memories, essays and work. Social inequality and injustice caused a kind of shift in artistic thinking during the First World War. In their works, they proved that a person is doomed to live and survive in any conditions. Tilavoldi Juraev is right in this regard: “The world depicted in the Uzbek prose is based on completely different ideological and artistic principles, in which there are no tendencies to search for a “new psychological matter”, understanding of being based on myths. Staging the external world and man, the psycho-unconscious di-

mension is like a deep “inner desire” for the significance of life, but the essence of the novel is clearly visible in it – the confrontation of the individual with society and history. Modern Uzbek trend does not consider the unconscious state as the only incentive for human activity is spiritual wealth, with the exception of social conditions. The meeting of a person face to face with history and society is a requirement of the time and the spirit of the time”. [1: 162] Indeed, such an image is especially significant, since it is aimed at rethinking the author's “I” in a new way in the stories “Loneliness” by U.Hamdani and “Munajat” by I.Sultan. Although the story “The Man” by U.Hamdani was published in 1996, the change in the “author's consciousness” in this story was later reinterpreted in a broader perspective in the story “Loneliness”. This dimension ranged from story to story, narrative to novel was reinterpreted in the representation of reality in the layers of symbolism, myth, legend, dream, subconscious, creating conditions for a long and difficult journey to compositional integrity, to the event of the synthesis of genres.

In the absence of a connection between conditions and the environment, humanity begins to move away from the society in which it lives to "alienation". The ups and downs in the author's mind, according to Freud, come from memories that once happened – a dream comes true. The author suffers from this situation with a "fishing instinct". Such an image can be seen in U.Hamdani's famous story "Audience".

– "What is the meaning of a person's life? Where did we come from and where do we go after death?" It has always been one of the most frequently asked questions of mankind. In every era, in every field – from myth to religion, from religion to science – a person who thinks at the heart of everything has been looking for a convincing answer to this question – the professor spoke through the eyes of a student sitting in one of the last seats in the audience – in the modern world, it seems inappropriate for a person, who does not ask himself this question from time to time, does not live his past and present life, to feel like a full-fledged person. In fact, this is one of the main questions of literature. But today's man...". [2]

It was not always easy for a thinking person to live in harmony with society. The main character in U.Hamdani's story, a professor, sometimes hesitates in his speech, in his nature, in his opinions and observations, and sometimes in his understanding of the essence of matter. Man is the most intelligent and perfect being in the universe. The writer focuses on the study of the inner structure of the being. The author's narcissism, which disturbs his mind, echoes in his past and, in some sense, resembles a fate doomed to loneliness. He focuses on finding the society in which he lives, a large continent, matter, the only way to understand existence, to find a way commensurate with his nature and worthy. The author's consciousness and his selfless battle in the story seem to inflate when he comes to the conclusion that he does not like to know the logic of creating an environment.

Historically, a lot of such stories were created in the 1960s. For example, in G.Gulyam's story "My only child is a thief", sharp contradictions between the author and the environment are reflected in the image of a poor family. At first glance, the author's consciousness in this story is rounded as a socio-psychological state in the emergence of "poverty", which finds a response in the deepest corners of memory. It is social inequality that directs the psychological tension in the process of understanding and modeling the being awakened or emerging in the writer's consciousness to the center of research. Literary critic Sh.Botirova notes the following: "While a work of art arises as a product of the writer's attitude to the real world, to reality, objective being is manifested in it through subjective understanding, description, analysis. Forming the artistic development of the character of the play, the writer, on the one hand, describes important aspects of the life of society, and on the other hand, ruthlessly examines the obstacles that hinder the will of a person". [3: 51] Three important points should be noted in this quote: firstly, the

formation of character, secondly, the abyss of conflict between society and the individual, and thirdly, the perception of figurative exaggeration of the bloodshed of the environment is comprehended. In particular, the principle of "self-realization" in a number of images focused on the author's consciousness and his way of thinking in the story "Loneliness" creates complex concepts from a philosophical and aesthetic point of view. "A person's understanding of the world around him is one of the most important philosophical problems. In fact, the question of the possibility of knowing the world is a clear and complete reflection of the world in the human mind, the question of a person's ability to consciously and freely strive and act in this world". [4: 199] In the same way, writers can never escape from the environment and time in which they live, their society. That is why they can find great strength and opportunity to conquer new horizons in their consciousness and thinking. Consequently, the image of the stream of consciousness has a strict boundary in relation to the internal monologue. They can evaluate themselves by measuring how they think at the moment. Just as a person who does not stay away from the environment in which he lives, they do not deviate from their universal views on humanity.

As is known, "the formation of the writer's personality is influenced by historical conditions and the environment. The author's point of view, in a certain sense, develops in close connection with the socio-historical, political-dogmatic, religious and educational spheres. Such a description requires a hermeneutic study of the writer's worldview. Proportionality and belonging make the writer voluntarily dependent on the period in which he lives, causing great confusion in the corners of his mind and emotions. The border of ideas and logic begins to appear in the author's mind in different colors." In fact, this description is considered in the work of U.Hamdani as the ends of the triangle world-man-society. The image of a friend reading the author's diary in "Solitude", the relationship of Akbar and Tabib in "Rebellion and Obedience", Yusuf in "Balance", Samandar and Sherdil in "Sabo and Samandar" and the unconscious change in the author's consciousness and thinking will be the basis of the conclusion.

In general, the identification of factors that form the author's worldview in the context of a number of components, such as conditions, environment, period, time, space, knowledge and matter, justifies itself in poetic expression. The age-old beliefs, glorified as values in the growth and transformation of the national character, are further reflected in the intertwined desires of humanity. The author's search for the essence and comprehension of the mystery of being, the adherence of the author's world to different dialectical laws opens the way to understanding the integrity of the "I". Indeed, a new trend in interpretation and image creates the basis for awakening the subconsciousness. As a result, the mix of the author and the world provides ample opportunities for updating the poetic matrix in a single universal system. It also prepares a person's ability to introspect in the mind and concepts of thinking for a serious test.

References:

1. Juraev T. The flow of consciousness. Modern. – Fergana: "Fergana" publishing house, 2009. – p. 162.
2. Hamdani U. Audience. Story source: www.ziyouz.com. 2021 year.
3. Botirova Sh. Artistic psychology in the current Uzbek novels. PhD dissertation in philological sciences. – Karshi, 2019. – p. 51.
4. Shermukhamedova N. Gnosiology is the theory of cognition. – Tashkent, 2008. – p. 199.